

PROJECT

SMOOTH JAZZ

MEMBERS

clinton

Prakash

Jon

Deen

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- Chuck Mangione

Feels So Good

Handwritten musical notation for the first system of "Feels So Good". The system consists of two staves. The top staff is in treble clef and contains a melodic line with a repeat sign and a first ending bracket. The bottom staff is in bass clef and contains a bass line with a repeat sign and a first ending bracket. Chord symbols are written below the bottom staff: Bbmaj7/c, Fmaj7, and D-7.

Handwritten musical notation for the second system of "Feels So Good". The system consists of two staves. The top staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. Chord symbols are written below the bottom staff: G-7, C7, C7/Bb, A-7, and D-7.

Handwritten musical notation for the third system of "Feels So Good". The system consists of two staves. The top staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. Chord symbols are written below the bottom staff: G-7, E-7b5, A7(b9), D-7, and Eb.

Handwritten musical notation for the fourth system of "Feels So Good". The system consists of two staves. The top staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. Chord symbols are written below the bottom staff: D-7, Eb, F, and Eb.

Handwritten musical notation for the fifth system of "Feels So Good". The system consists of two staves. The top staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a bass line. Chord symbols are written below the bottom staff: D-7, Bbmaj7, G-7, G-7, A-7, Bbmaj7, and Bb7.

CONCERT

LITTLE LINDA

SAMBA

PERCUSSION

Handwritten musical score for "Little Linda" in Samba style. The score is written on ten staves, with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes chords, melodic lines, and various musical symbols.

Staff 1: Chords: G/D, F/D. Percussion notation: 4.

Staff 2: Chords: G/D, C/D, Bm7, E7#9, Am7, D9, B7, E7b9, Am7, D7b9.

Staff 3: Chords: G/D, C/D, Bm7, E7#9, Am7, D9, G/D, B7.

Staff 4: Chords: C/D, B7, Bb7, Eb7, Am7, D13.

Staff 5: Chords: G/D, C/D, Bm7, E7#9, E7b9, Am7, D7b9, F9, E9.

Staff 6: Chords: A7, C/D, B7, E13b9, Am7, D7b9.

Staff 7: Chords: G/D, F/D. Percussion notation: 2+time. D.S. (For Solo). Pick up Solo.

Staff 8: Chords: G/D, C/D, G/D, D9.

Staff 9: Chords: G/D, C/D, G/D, D9, G/D, C/D, G/D, D9.

Staff 10: Chords: G/D, C/D, G/D, D9, G/D, C/D, G/D, D9. Final chord: FINE.

One Hundred Ways

Kathy Wakefield
Benjamin Wright
Tony Coleman

Medium Pop Ballad (♩ = 84)

(Intro) $E^b(\text{add } 9)$ (light drums) $A^{9(b5)}$ A^bMA^9 $G^{7(b9)(\#5)}$

p (el. piano)

CMI^9 $F^{9(\#11)}$ B^b_{13SUS} B^b6 B^b_{13SUS} $B^b7(b9)$ mf

Com-pli-ment _

A

what she does; send her ros - es just be-cause. If it's

$E^b(\text{add } 9)$ (w/ sustained chords) $A^{9(b5)}$ A^bMA^9 $G^{7(b9)(\#5)}$

(el. pn.)

vi - o - lins she loves, let them play. ded - i - cate

CMI^9 $F^{9(\#11)}$ B^b_{13SUS} B^b6 B^b_{13SUS} $B^b7(b9)$

B

her fav-'rite song and hold her clos-er all night long,

$E^b(\text{add } 9)$ (el. pn. etc., optional) $A^{9(b5)}$ A^bMA^9 $D^b9(\#11)$ A^bMI^6/C^b

E^bMA^7/B^b C^{13SUS} $C^{7(b9)(\#5)}$ FMI^7 GMI^7 A^bMA^7 B^b9SUS $A^b(\text{add } 9)$ $E^b(\text{add } 9)$ B^b9SUS

Love her to - day; find one hun - dred ways. Don't for-get _

C

there could be an old lov-er in her mem - o - ry. If you

$E^b(\text{add } 9)$ $A^{9(b5)}$ A^bMA^9 $G^{7(b9)(\#5)}$

CMI^9 $F^{9(\#11)}$ B^b_{13SUS} B^b6 B^b_{13SUS} $B^b7(b9)$

need her so much more, why don't you say? May-be she has _

D $E_b^{(add 9)}$ $A^{9(b5)}$ $A_b^{MA 9}$ $D_b^{9(\#11)}$ $A_b^{MI 6}$ C_b

it in her mind that she's just wast-ing her time.

$E_b^{MA 7}$ B_b C_{SUS}^{13} $C^{7(b9)(\#5)}$ $F^{MI 7}$ $G^{MI 7}$ $A_b^{MA 7}$ $B_b^{9 SUS}$ $A_b^{(add 9)}$ $E_b^{(add 9)}$

Ask her to stay; find one hun - dred ways.

E $C_b^{MA 9}$ $B_b^{MI 7}$ $A_b^{MI 7}$ $D_b^{9 SUS}$ $G_b^{MA 9}$

Be-in' cool _ won't help you keep a love warm; _ you'll just blow _ your on-ly chance.

D_b/F $E_b^{MI 7}$ $A_b^{MI 7}$ $B_b^{13 SUS}$

Take the time _ to o-pen up _ your heart. _ That's the se-cret of _ ro-mance.

F $E_b^{(add 9)}$ $A^{9(b5)}$ $A_b^{MA 9}$ $G^{7(b9)(\#5)}$

Sac-ri-fice, _ if _ you care; _ Buy _ her some moon-light to wear. If it's

$C^{MI 9}$ $F^{9(\#11)}$ $B_b^{13 SUS}$ B_b^6 (end solo) $B_b^{13 SUS}$ $B_b^{7(b9)}$

one more star _ she wants _ go all _ the way. (vocal on D.S.) In your arms to-night _

G $E_b^{(add 9)}$ $A^{9(b5)}$ $A_b^{MA 9}$ $D_b^{9(\#11)}$ $A_b^{MI 6}$ C_b

she'll re-flect _ that she owes _ you the sweet - est _ of debts. _ If

$E_b^{MA 7}$ B_b C_{SUS}^{13} $C^{7(b9)(\#5)}$ $F^{MI 7}$ $G^{MI 7}$ $A_b^{MA 7}$ $B_b^{9 SUS}$ $A_b^{(add 9)}$ **Solos** $E_b^{(add 9)}$ $B_b^{9 SUS}$

D.S. for solo. Vocal enters at pickups to **G**

she wants to pay, find one hun - dred ways.

Ending $E_b^{(add 9)}$ $C^{MI 9}$ D_b/C_b $E_b^{MA 7}$ B_b C_{SUS}^{13} $C^{7(b9)(\#5)}$ $F^{MI 7}$ $G^{MI 7}$ $A_b^{MA 7}$ $B_b^{13 SUS}$

You bet-ter be-lieve _ it, whoa. _ Love her to - day; find one hun - dred ways. _

$A_b^{(add 9)}$ $E_b^{(add 9)}$ $C^{MI 9}$ D_b/C_b

(Vamp & fade)

On the original recording the D.S. is only back to letter F.

The instrumental solo is 7 bars, with the vocal entering at the pickups to letter G.

Room 335

9

Light Funk 114 - 120
Gtr. Kbd Only

INTRO 8 BARS 16TH HHs only

L. Carlton

IV Dmaj⁷ C#mi⁷#5 Bm⁷ II C#m⁷ Dmaj⁷ I/3 C#mi⁷#5 II Bm⁷ I Amaj⁷ E^b7(#9)

Add Drums

Dmaj⁷ C#mi⁷#5 Bm⁷ C#m⁷ Dmaj⁷ C#mi⁷#5 Bm⁷ Amaj⁷ E^b7(#9)

A Dmaj⁷ C#mi⁷#5 Bm⁷ C#m⁷ Dmaj⁷ C#mi⁷#5 Bm⁷ Amaj⁷ E^b7(#9)

Dmaj⁷ C#mi⁷#5 Bm⁷ C#m⁷ Dmaj⁷ C#mi⁷#5 Bm⁷ Amaj⁷

IV Fmaj⁷ I/3 Emi⁷#5 II Dm⁷ III Em⁷ IV Fmaj⁷ III Em⁷#5 II Dm⁷ D/E V -> A

Dmaj⁷ C#mi⁷#5 Bm⁷ C#m⁷

Emix0

Gmix0

Amix0

V - D

Dmaj⁷ D#m⁷(#5) D/E Fmaj⁷ F#m⁷(#5) F/G Gmaj⁷ A^bm⁷(#5) G/A

Count 2 3 4 - BACK TO 1

Handwritten notes above staff 1: I/V , VI , $\text{7I} - \text{Em}$

Chords above staff 1: Dmaj^7 I, $\text{F}\sharp+^7$, Bm^7 , Am^7 , D^9

Handwritten notes above staff 2: $\text{7I} - \text{F}\sharp\text{mi}$, II , V , $\text{7I} - \text{Em}$, II , I , $\text{II} - \text{Glorian}$, 7

Chords above staff 2: Gmaj^7 I, $\text{G}\sharp\text{m}^7(\flat 5)$ II, $\text{C}\sharp 7(\sharp 9)$ V, $\text{F}\sharp\text{m}^7$ I, $\text{B}7(\flat 9)$ V, Emaj^7 I, $\text{F}\sharp\text{m}^7$ II, Gm^7 C, C^9

Chords above staff 3: Dmaj^7 , $\text{F}\sharp+^7$, Bm^7 , Am^7 , D^9

Chords above staff 4: Gmaj^7 , $\text{G}\sharp\text{m}^7(\flat 5)$, C^7 , $\text{F}\sharp\text{m}^7$, $\text{B}7(\flat 9)$, Em^7 , G/A

Chords above staff 5: Gmaj^7 , $\text{F}\sharp\text{mi}^7\sharp 5$, Em^7 , Dmaj^7 , Dmaj^7 , $\text{C}\sharp\text{mi}^7\sharp 5$, Bm^7 , Amaj^7 , $\text{E}^7(\sharp 9)$

Solo 4x

Chords above staff 6: I^{A} , IV , $\text{I}/3$, II , IV , $\text{I}/3$, II , I , bII^7/I

Chords above staff 6: Dmaj^7 , $\text{C}\sharp\text{mi}^7\sharp 5$, Bm^7 , $\text{C}\sharp\text{m}^7$, Dmaj^7 , $\text{C}\sharp\text{mi}^7\sharp 5$, Bm^7 , Amaj^7 , $\text{E}^7(\sharp 9)$

Chords above staff 7: I^{C} , IV , $\text{I}/3$, II , II , IV , $\text{I}/3$, II , 7I , V/I

Chords above staff 7: Fmaj^7 , $\text{Emi}^7\sharp 5$, Dm^7 , Em^7 , Fmaj^7 , $\text{Emi}^7\sharp 5$, Dm^7 , D/E

Street Life

Music by Joe Sample
Lyric by Will Jennings
(As played by The Crusaders)

**Med.
Ballad**

1st x: tenor solos around melody
2nd x: vocal

A $\text{♩} = 59$ (bs. & dr. tacet) (2nd x) I still hang a - round— Nei-ther lost nor found,
Hear the lone-ly sound of mu-sic in the night,
Nights are al-ways bright, That's all that's left _____ for me.

(Med. Funk) $\text{♩} = 107$ (add bs. & dr.)

B mf (bs.) (etc.) I play the

B mf I Street life _____ be- cause there's no _____ place I _____ can go, _____ Street life, _____ it's the on-
- ly life _____ I know, _____ Street life, _____ and there's a thou-sand parts to play, _____
Street life, _____ un - til you play _____ your life _____ a - way. _____ You

C Let the peo - ple see _____ just who you want _____ to be, _____ And ev - 'ry night you shine _____ just

2nd VERSE

Street life, you can run away from time. Street life, for a nickel, for a dime.
Street life, but you better not get old. Street life, or you're gonna feel the cold.
There's always love for sale, A grown-up fairy tale,
Prince Charming always smiles, Behind a silver spoon.

A^bM A⁷ like a su - per star. That's how the life is played, A ten cent mas-quer-ade, You
1. **A^bM i⁷** **D^b9 sus** **G^bM A⁷** **G M i⁷(b5)**
2. And
B^bM i⁷ **E^b9 sus** **A^bM A⁷** dress, you walk, - you talk, - You're who you think - you are. If you keep - it young, - your
C⁷(#9) 2. **C[#]M i⁷** **F[#]9 sus** **B M A⁷**
B M i⁷ **E⁹ sus** **A M A⁷** **B^bM i⁷** **E^b9 sus** **A^bM A⁷** song is al - ways sung, - Your love will pay your way - be - neath the sil - ver moon.
[D] **E M A⁷** **B⁷/D[#](trps.)** **C[#]M i⁷** **B⁷** **E M A⁷** **B⁷/D[#]** **C[#]M i⁷** **B⁷** Street life,
f **F M A⁷** **C⁷/E** **D M i⁷** **C⁷** **F M A⁷** **C⁷/E** **D M i⁷** **B^b9 sus** Street life,
mp **(strings)** **B^b9 sus** **A^bM A⁷** **B^b9 sus** **B^b9 sus** **A^bM A⁷** 1. **B^b9 sus** 2. **B^b/C** **C^b/D^b** **D^b/E^b** **D/E** I play the
D.S. al fine (1st verse).
Solo on BCBCD;
After solos, D.S. al Coda.
f **E M A⁷** **B⁷/D[#](trps.)** **C[#]M i⁷** **B⁷** **E M A⁷** **B⁷/D[#]** **C[#]M i⁷** **B⁷** Street life,
F M A⁷ **C⁷/E** **D M i⁷** **C⁷** **F M A⁷** **C⁷/E** 1. **D M i⁷** **C⁷** 2. **D M i⁷** **B^b9 sus** Street life,
mp **(strings)** **B^b9 sus** **A^bM A⁷** **B^b9 sus** **B^b9 sus** **A^bM A⁷** **B^b9 sus** (On Cue) **B^b/A^b** **C^b/D^b** **D^b/G^b** **B M i⁹**
Vamp till cue (vocal ad lib.) (rall.)
Vocal returns at letter D during solos.

